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Beethoven - Ninth Symphony (choral)

1882

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BEETHOVEN'S

NINTH SYMPHONY.

(CHORAL)

BY

GEORGE GROVE, D.C.L.

EDITOR OF "A DICTIONARY OF MUSIC AND MUSICIANS," ETC.



BOSTON:

GEORGE H. ELLIS, 141 FRANKLIN STREET.

1882.

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J. Francis Ericoll
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SYMPHONY NO. 9, IN D MINOR (OP. 125).*

BEETHOVEN.

MOVEMENTS.

I. INSTRUMENTAL.

1. *Allegro ma non troppo, un poco maestoso* (D minor).
2. (Scherzo) *Molto Vivace* (D minor); (Trio) *Presto* (D major).
3. *Adagio molto e cantabile* (B-flat alternating with D and E-flat).
4. (Recit.) *Presto: Allegro ma non troppo, etc.*
5. *Allegro assai* (D major).

II. VOCAL.

1. Recitative (D minor).
2. Quartet and Chorus: *Allegro assai* (D major).
3. Tenor Solo and Chorus: *Allegro assai vivace: alla Marcia* (B-flat).
4. Chorus: *Andante maestoso* (G major).
5. Chorus: *Allegro energico, sempre ben marcato* (D major).
6. Quartet and Chorus: *Allegro ma non tanto* (D major).
7. Chorus: *Prestissimo* (D major).

The idea of extending the *Finale* of a symphony by several vocal movements seems to have originated with Beethoven. No example of it is to be found in

*Note by the American Publisher.—In reprinting Mr. Grove's valuable analysis of the Ninth Symphony it has been found expedient to abridge it somewhat, and to introduce a new translation of Schiller's Ode in place of the one used in the Richter Concerts.

the works of either Haydn or Mozart, and hitherto it has been followed — at least, with success — only by Mendelssohn, whose *Lobgesang*, or "Hymn of Praise," is an example of the same class of composition as the Ninth Symphony of Beethoven. In the Eroica Symphony (1804), Beethoven had shown how splendidly and appropriately a series of variations could be treated in the orchestra as the *Finale* to a work of the greatest grandeur, just as in Op. 26 he had shown, two years before, how the same form could be employed for the opening movement of a sonata for piano-forte solo. In the Choral Fantasia (1808) again, he had shown with what effect a chorus, in a succession of variations, could be employed for a *Finale*; and he was now to go a step further and employ the same means in a symphony for full orchestra. The work holds the same position among orchestral compositions that the Choral Fantasia does among those for the piano-forte; and it should be remembered not only that there is a strong resemblance between the vocal portions of the two, but that Beethoven himself actually describes the Symphony as being "in the style of the Piano-forte Choral Fantasia, but on a far larger scale."

It is almost incredible to find him starting in his musical life with the same intention which he carried out only near its close. And yet we discover in a letter from Fischenich to Schiller's sister

Charlotte, written from Bonn,* the following notice of that intention, when Beethoven, at the age of twenty-two, was just beginning his public career: "I have preserved," says he, "a setting† of the *Feuerfarbe* for you, on which I should like your opinion. It is by a young man of this place, whose musical talent is becoming notorious, and whom the Elector has just sent to Vienna to Haydn. *He intends to compose Schiller's 'Freude,' verse by verse.*" This was in 1793.

The musical theme to which Beethoven at last wedded the words thus fondly cherished for thirty years was, as usual with him, no sudden inspiration, but the fruit of long consideration and many a trial. Of this, his sketch-books—leaves of paper, sometimes loose, sometimes sewed together, which the great musician carried about with him, and on which he threw down his thoughts as they occurred on the instant, often in the wildest and most disorderly writing—contain many evidences.

The general relation of the Choral Fantasia to the Choral Symphony has been already mentioned. A more definite connection perhaps exists in the melody of their vocal portions, the close resemblance between which has been often noticed. But it is surely more than a mere coincidence that the melody

*Thayer, *Leben*, i. 237.

† Published in 1805, as Op. 52, No. 2.

of the *Finale* to the Fantasia is note for note the same with a song—*Seufzer eines Ungeliebten*—which was composed by Beethoven at or shortly after the date of his first announcing his intention to compose Schiller's *Freude*. The eventual return to the same melody, or one so closely akin to it, may have been one of those acts of "unconscious cerebration" of which many instances could be furnished in the practice of the arts.

Beethoven has not used the whole of Schiller's words, nor has he employed them in the order in which they stand in the poem; and the arrangement and selection appear to have troubled him much. The note-books already cited abound with references to the "disjointed fragments" which he was trying to arrange and connect, mixed with strange jokes, hard to read and harder to understand, such as "*Abgerissene Sätze wie Fürsten sind Bettler u. s. w. nicht das Ganze.*" Another point which puzzled him greatly was how to connect the vocal movement with the instrumental ones. His biographer, Schindler, gives an interesting description of his walking up and down the room, endeavoring to discover how to do it, and at length crying out, "I've got it, I've got it!" Holding out his sketch-book, Schindler perceived the words, "*Lasst uns das Lied des unsterblichen Schiller singen,*"—"Let us sing the song of the immortal Schiller,"—as a recitative

for the Basses, with the words of the ode itself following immediately for soprano solo. And, though this was altered almost as soon as written down,—the words of the recitative being changed into, “O friends, not these tones! Let us sing something pleasanter and fuller of joy!” and the words of the ode itself being given first to the bass voice,—yet the method of the connection remained the same. How strongly is all this hesitation corroborated by Beethoven’s own words to Rochlitz in 1822: “You see, for some time past I have not been able to write easily. I sit and think and think and get it all settled, but it won’t come on the paper; and a great work troubles me immensely at the outset. Once get into it, and it’s all right.”

The first performance of the Symphony was on May 7, 1824, at the Kärnthnerthor Theatre, Vienna, at a concert given by Beethoven, in compliance with a request addressed to him by all the principal musicians, both professional and amateur, of that city.

In a letter to Schindler, quoted by Lenz, he calls the day “*Fracktag*,” because he had the bore of putting on a smarter coat than usual. His deafness had by this time become total, but that did not keep him out of the orchestra. He stood by the side of Umlauf, the conductor, to indicate the times of the

various movements. At the close of the Symphony, an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it all, and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, *and beating the time*, till Fräulein Ungher, who had sung the contralto part, turned him or induced him to turn round and face the people, who were still clapping their hands and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before *because he could not hear what was going on*, acted like an electric shock on all present; and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end.*

The Symphony starts in an entirely different manner from any other of the nine, with a prologue which is not an introduction, properly speaking, and yet introduces the principal subject of the movement. The *tempo* is the same from the beginning,—

*This anecdote, which is given in several forms in the books, was told to the writer exactly as above by Madame Sabatier-Ungher (the lady referred to), during her visit to London in 1869.

allegro ma non troppo, un poco maestoso. It begins, not with the chord of D, but with that of A; whether major or minor is uncertain, as the "third" of the chord is left out. Neither C-sharp nor C-natural are present. All is *pianissimo*. The Second Violins and 'Cellos sound the accompaniment, with the Horns in unison, to give them more consistency, while the First Violins, Tenors, and Bases are heard successively whispering their way through them from the top of the treble staff to the bottom of the bass, still, however, avoiding the "third."

No. 1. *sempre pp* V. 1. *sotto voce.*

CELLO.

BASS.

This is repeated, after a bar's interval, with the difference that the First Violins begin on the upper A instead of on the E, and that a clarinet is added to the accompaniment ; and then the phrase is given a third time, but with a very Beethovenish difference. The intervals remain the same, but the phrase is hurried twice, the second time more hurried than the first ; and so, at last, the Wind instruments coming in one by one, and the whole increasing in force bar by bar, we are launched into that tremendous unison of the Orchestra in the successive intervals of the chord of D minor, which really forms the principal subject or animating spirit of the movement.



It is now easy to see, what at first sight may not be apparent to every one, that the first broken phrases of the First Violins, Tenors, and Basses are, in fact, the same with the great subject itself, except for the mysterious vagueness which they acquire

from the suppression of the "third," and the secret manner of their entrance. Each consists of the intervals of a common chord descending through a couple of octaves. This is even more apparent when the prologue is repeated in the key and on the chord of D, as it is shortly after the conclusion of the last extract.

No. 3.



This time, however (to proceed with our analysis), the great subject-passage is given in B-flat,—

No. 4.



perhaps as a remote preparation for the entrance of the "second subject" in that key. And then we have an indication (*ut ex ungue leonem*) —

No. 5.



of what Beethoven intends to do with the rhythm and intervals of the semiquavers which are contained

in that great phrase (see *a*, No. 2), notes for which a very remarkable and important rôle is destined. But, though for a moment in B-flat, he has no present intention of remaining there, and he immediately returns into D minor, and gives us this vigorous new phrase, *ben marcato* and *forte* in the whole orchestra,

No. 6.



which he immediately repeats, according to a favorite habit, in a more florid form,—showing at the same time how it can be made to imitate at a bar's interval,—and at length arriving at the “second subject” in the key of B-flat. According to the usual rule, the “second subject” should have been in F, the relative major of D minor; but Beethoven has chosen otherwise. Having reached the key of B-flat, he plainly signifies his intention of not going back for some considerable time to D minor, by altering the signature to two flats, a thing which I am not aware of his having done in any other of his Symphonies.

The second subject is as strong a contrast to the first as can be desired :—

No. 7.

The musical score is written on four staves. The first staff is labeled 'FL. CLAR.' and 'OBOES.' and contains a melodic line with eighth-note patterns. The second staff is labeled 'FL. CLAR.' and 'CLAR.' and continues the melodic line. The third staff is labeled 'FL.' and 'STRINGS.' and features a more complex, arpeggiated pattern. The fourth staff continues the arpeggiated pattern and ends with '&c.'. The key signature has one flat (B-flat), and the time signature is 3/4.

It begins with a *legato* phrase, in three members of two bars each, divided between the Flutes, Oboes, and Clarinets, and continues with bolder phrases, also distributed between the various members of the Wind band (not altogether unlike the second subject in the first *Allegro* of the *Eroica*), while to the latter portion the Strings maintain an interesting accompaniment in semiquaver arpeggios. An in-

dication of the restlessness implied in the hurrying already noticed is visible here again in the change of the phrase in the last four bars of the quotation, and the more rapid repetition of the arpeggios in the accompaniment.

It may be mentioned, *en passant*, that this subject is maintained by Séroff, a Russian critic, to be "identical" with the theme of the *Finale* (No. 37), and that this curious identification is adopted by Lenz as "a thematic reference of the most striking importance, vindicating the unity of the entire work, and placing the whole in a perfectly new light." (Lenz, *Beethoven, eine Kunst-Studie*, 4ter Thiel, p. 179.) This is too strong a statement, as is also that of a writer in the *Orchestra* of May 1, 1874, who calls attention to the "form and figure" of the "announcement" of the "vocal portion of the work." But it is certainly very remarkable, not only that so many of the melodies in the Symphony should consist of consecutive notes, but that in no less than four of them the notes should run up a portion of the scale and down again, seeming to point to a consistent condition in Beethoven's mind throughout this work. But to return.

The second subject has a codetta in the Wind-instruments, which finishes it, not in B-flat, but in G minor. After which, the following stormy phrase is started by the Violins in E-flat,—



repeated by the Clarinet and Bassoons in the same, by the Clarinet, Bassoon, and Flute in C minor, and lastly by the Strings again in D minor. In each case, the phrase is accompanied in contrary motion, though never in the same way. By this bridge, we are landed *fortissimo* on an episode,—



the march-like rhythm of which (bars 1, 2, 5, 6) plays a large part in the subsequent portions of the movement.

Out of it grows a broad melody in the key of B major,—

No. 10.

VIOL.

VIOLAS.

CELLOS.

FL.

which, however, after a short existence of four bars, is dissolved into an astounding passage of semi-quavers for all the Strings (except the Basses) in unison and *sempre pianissimo*, leading into an episode entirely different and distinct from anything that has come before it, and of the most beautiful effect:—

No. 11.

VIOL. 1.

VIOL. 2.

pp

The G-flat and G-natural with which the members of the passage alternately commence seem to be entirely accidental to the chords which follow them; and perhaps it is this fact that is the secret of the peculiar tender, poignant effect that they produce. The passages repose on the figure quoted in No. 9, here given in the Drum; and it will be observed that here again the phrases are hurried, as the conclusion is approached.

From here to the end of the first division of the movement, Beethoven remains almost entirely in B-flat. He closes this portion of his work with a loud passage of eight bars, in which the whole Orchestra ranges in unison up and down through the intervals of the common chord of the key, in the rhythm of No. 9:—

No. 12A.



and here once more we encounter the same restless hurrying already spoken of. The first division is not repeated, as usual, Beethoven doubtless having an eye to the unusual length which his *Finale* was to stretch to. So he makes a transition in his own wonderful way from B-flat to A, draws a double bar through the score, restores the signature to one flat, and proceeds at once with the working-out. And now we see how nobly this great composer and poet could treat a subject after his own heart. Surely there is nothing in the whole range of music more noble than the effect of this great theme sweeping down through its simple natural intervals from top to bottom of the scale, and met by the equally simple *pizzicato* Bass, which is in fact only the theme itself in reversed order. The A-flat which Beethoven has added to the phrase on its second and also its third occurrence* —

No. 18B.



*This group stands as above in the printed scores. But it surely ought to be B, A, A, like the others. At the repetition of the passage (in E-flat), after the working-out, another variation is given in the new edition, namely, E, D, E.

has an astonishingly passionate effect. But Beethoven is still too restless to remain even in this noble and dignified frame of mind ; and he brings it to an end, as he did the prologue, with impatient *sforzandos*,—this time in C minor,—and again introduces his four semiquavers, which he seems to love, as a mother sometimes loves a puny child, almost in inverse proportion to their significance. Something appears at last to decide him ; and he goes off into a lengthened passage, founded entirely on these two bars of his original subject :—

No. 14.



The Second Violins and Basses have the working of the subject, while the First Violin indulges in savage leaps from its lowest G to the same note two octaves higher. This passage, six bars in length, is repeated three times in “double counterpoint,”—that is to say, the instruments change their parts among themselves, that which was above being played below, that which was below, above,—with other variations suggested by the ingenuity of the composer. There are three subjects,—that in semiquavers, that in quavers, and the octavo passage of the Violins ; and

each of the three is made to do duty in different positions and parts of the scale, with great ingenuity, and with an effect of which the hearer may judge for himself. At length, the semiquavers are consigned to the Basses, who retain them for twenty bars. It takes Beethoven, in all, forty bars to work off this mood ; and at the end of it he seems more than ever alive to the capabilities of his little subject for expressing the thoughts which are in his mind. But the mood has softened, and now the phrase appears as a "*Cantabile*" — a word he never uses without special meaning—between the First and Second Violins, the 'Cellos, accompanying with the quaver portion of the theme.

At length, he seems to recollect that there are other materials at command, and, turning to the second half of the second subject (No. 7), he gives it in A minor, treating it partly as before and partly in double counterpoint, the melody in the Basses and the arpeggios in the Treble. But the charm of the little semiquaver phrase is still too much for him. He returns to it once more, trying it this time mixed with inversions ; and at length, as if resolved to dismiss it forever from his thoughts, gives it with one grand burst of the whole Orchestra. ✓ With this, he completes the due circle of the form, and arrives at the resumption of the original subject (No. 2) in its entirety, after having made so thorough a treatment

of the several parts. For this, he prepares by a repetition of the prologue (No. 1). But in how different a style from that in which it first crept on our notice! Instead of that vagueness and mystery which made it so captivating, it is now given with the fullest force of the Orchestra and the loudest clamor of the Drum and in the most unmistakable D major. Its purpose is accomplished, its mission fulfilled, its triumph assured. No need now for concealment or hesitation. And so it merges into the great descent of the main subject,—in D minor, it is true, but not a mere unison as before,—in full harmony, with a Bass ascending in contrary motion, and all possible noise. Nor is this all. To give greater weight to the main features of the subject, it is lengthened out by the insertion of two bars in the middle and two bars at the end. See (a) (a) and (b) (b) :—

No. 15.

The musical score for No. 15 is written for Wind and All Strings 'n' Organs. The score is in D major and 2/4 time. It consists of two staves. The top staff is for the Wind, and the bottom staff is for the All Strings 'n' Organs. The score is marked with a forte (ff) dynamic. The Wind part features a series of eighth notes, while the All Strings 'n' Organs part features a series of quarter notes. The score is divided into two measures, with the first measure marked (a) and the second measure marked (b). The Wind part in measure (a) is marked with a forte (ff) dynamic, and the All Strings 'n' Organs part in measure (a) is marked with a forte (ff) dynamic. The Wind part in measure (b) is marked with a forte (ff) dynamic, and the All Strings 'n' Organs part in measure (b) is marked with a forte (ff) dynamic.



The *ben marcato* phrase (No. 6) is next given, but with a difference, and on a pedal D, six times over. The second subject (No. 7) follows on this, in D major, and then the various passages and episodes already enumerated, with corresponding changes of key, and important modifications in the distribution of the instruments. At length, the repetition of the first portion of the movement is concluded, not as before in B-flat, but in D minor. And now begins a peroration, or coda, which is so immense in its proportions, so dignified and noble and passionate in its

sentiment, and so crowded with beauties of every sort as almost to put out of mind even the noble music we have already heard. This coda begins with the descending phrase of the first subject (No. 2), harmonized as before by *pizzicato* Basses in contrary motion, but treated at much greater length than before and with constant variety. Next, a great deal is made of the stormy phrase,—quoted as No. 8. The two favorite bars which formed so prominent a feature in the working-out (No. 14) are once more brought forward and worked between the Horns and Oboe, over a holding A in the Strings, then by the Strings themselves in unison, with the holding A in the Horns. Then the stormy phrase recurs with an astonishing passage in contrary motion in the Violins, and then the *ritardando* twice given. So far, Beethoven is dealing with previous materials. But, before finishing, he has something to tell us entirely different from all he has already said. The earlier portions of this movement paint, in unmistakable colors, the independence and impatience which characterize him throughout life, and which had now increased to an almost morbid degree. They show all the nobility and vigor, and much of the tenderness and yearning, which go to make up that individual being who was called Beethoven. But this the former symphonies do also in their degree. He will now show a side of himself which he has hitherto

kept veiled. He will reveal to us the secret of his inmost grief; and we shall see that, great and noble and stupendous as he is, his heart can be a prey to pangs as bitter and as unassuageable as those which wrack the fondest woman. And this he does as no one but himself ever could do. The Strings begin a passage consisting of repetitions of the following phrase of two bars:—

No. 16.



This passage—which, like the somewhat analogous one in the first movement of the Seventh Symphony, may be regarded as a “pedal point” on D—commences *pianissimo*, and gradually increases in tone through sixteen bars, till it reaches a double *forte*; while over it—in the touching accents of Oboes, Clarinets, and Flutes—is heard the following most affecting wail:—

No. 17.





Was ever grief at once more simply, more fully, and more touchingly told? Those sorrows which wounded the great composer during so many of the last years of his life,—through his deafness, his poverty,* his sensitiveness, his bodily sufferings, the ingratitude and rascality of his nephew, the slights of friends, the neglect of the world,*—sorrows on which he kept silence, except by a few jeering words in his letters, are here beheld in all their depth and bitterness. We almost seem to see the tears on his noble cheek. But, if Beethoven thus succumbs to emotion, it is only for a moment. His independence quickly returns, and the movement ends with the great subject in its most emphatic and self-reliant tone.

The opening movement is almost always the most important portion of a Symphony. It gives the key to the work, in every sense of the word, and is usually the representative member of the entire composition. The opening *Allegro* of the Ninth Symphony is no exception to this rule. Great as

* It is no avail to say that these griefs were often imaginary. Possibly so, but they were real enough to Beethoven.

are the beauties of the second and third movements,—and it is impossible to exaggerate them,—and original, interesting, and impressive as are the various portions of the *Finale*, it is still the opening *Allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects, it differs from other first movements of Beethoven. Everything seems to combine to make it the greatest* of them all. The mysterious introduction which takes one captive at once; the extraordinary severity, simplicity, and force of the main subject; the number of the subsidiary themes, the manner in which they grow out of the principal one, as the branches, twigs, and leaves grow out of a tree, and the persistence with which they are forced on the notice; the remarkable dignity of some portions and the constant evident restlessness of others; the incessant alternations (as in no other work) of impatience and tenderness, with the strange tone of melancholy and yearning; and the consequent difficulty of grasping the composer's ideas, notwithstanding the increasing conviction that they must be grasped,—all these things make the opening *Allegro* of the Ninth Symphony a thing quite apart from all the others. Even the first *Allegro* of the “Eroica,” with all its grandeur and all its beauty, must yield to this, at once the last and the greatest orchestral work and the most personal legacy of its great author. It is

* Though not the longest.

startling to think how much the world would have missed if Beethoven had not written his Ninth Symphony, and especially the first movement of it. The eight others would still have been the greatest works in the world, but we should not have known how far they could be surpassed. It is in the hope of elucidating some of the difficulties of the movement, and thus leaving the hearer more free to realize the total effect, that the foregoing imperfect analysis has been attempted.

It may be well to say that no connection need be looked for between the first three movements of the Choral Symphony and the "Ode to Joy" which inspired its *Finale*. The very title of the work, Beethoven's own, is conclusive on this point. It is not a "Symphony on Schiller's Ode to Joy," but it is a "Symphony with Final Chorus on Schiller's Ode to Joy,"—"Sinfonie mit Schluss-Chor über Schiller's Ode an die Freude." The first three movements might have had another *Finale*; and it is not necessary to attempt to reconcile either the opening *Allegro*, the *Scherzo* (so called), or the *Adagio*, with the train of thought and feeling suggested by the Ode, and embodied in the latter half of the work.

The second movement of the Symphony is the *Molto vivace*; in fact, though not so entitled, the *Scherzo*—here, for the first time in the nine sym-

phonies — put second. It is in the same key with the *Allegro*, and, like all Beethoven's other orchestral* *Scherzos*, in triple time. It has been called "a miracle of repetition without monotony"; and truly it is so; for it is not only founded upon, it may almost be said to consist of one single phrase of three notes, which is said to have come suddenly into Beethoven's mind as he stepped out of his house into the night brilliant with stars.

That there may be no mistake as to his intention, he opens this — at once the longest and greatest of his *Scherzos* — with a prelude of twelve bars, in which the phrase in question is given four times successively in the four intervals of the chord of D minor:—

No. 18. 



The movement then starts *pianissimo* (and, observe, almost wholly in consecutive notes) in the Second Violin, the Oboe accenting the first note of each bar. After four bars, the Viola answers "in the fourth below" in strict imitation, accompanied by the Clarinet. Then, at intervals of four bars, the 'Cello, First

* In his Piano-forte Sonatas,—at least in the Sonata, Op. 31, No. 3,—he has written a *Scherzo à deux temps*.

Violin, and Double Bass follow, each with its strict response : —

No. 19.

Violin 2. *pp*

VIOLA *pp*

CELLO *pp*

&c.

Detailed description: This musical score for No. 19 consists of two systems. The first system features Violin 2 (treble clef, key of B-flat) and Viola (alto clef, key of B-flat). Both parts begin with a piano (*pp*) dynamic. The Violin 2 part has a melodic line with eighth and sixteenth notes, while the Viola part provides harmonic support with chords and moving lines. The second system continues these parts, with the Cello (bass clef, key of B-flat) joining in the lower register. The Viola part concludes with an 'etc.' (&c.) marking.

The second *motif* is a delicious *crescendo* in the Wind instruments (note the harmonies at* and*), accompanied in the Strings by the incessant octave figure :—

No. 20. OBOE.

FL.

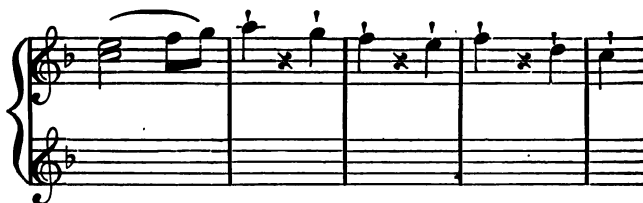
FAG. *cres.*

Detailed description: This musical score for No. 20 features three parts: Oboe (treble clef, key of B-flat), Flute (treble clef, key of B-flat), and Bassoon (bass clef, key of B-flat). The Oboe and Flute parts play a melodic motif with slurs and accents, marked with an asterisk (*) at the end. The Bassoon part provides a harmonic accompaniment, marked with a crescendo (*cres.*) and a long horizontal line indicating a sustained or increasing volume. The key signature is B-flat major, and the time signature is 4/4.

This is given twice, and is followed by another very

melodious phrase, also given out by the Wind, and accompanied as before by the Strings:—

No. 21. WIND.



And this again is soon succeeded by a long and tune-ful passage, of which we can only quote a few of the commencing bars:—

No. 22. *Sua alta.*



After this, the tone diminishes to *pianissimo*, and with a pause of three bars we arrive at the end of the first portion of the *Scherzo*. This portion is then repeated. After the repetition, a connecting

link or "inter-chapter" of eight bars brings us into E-flat, and the second portion of the movement. And here, under the same form as before, we encounter a great deal of modulation, and pass from E-flat, through A-flat, D-flat, G-flat, C-flat, E major, A and F-sharp, into B minor. In this key, the original theme (No. 19) starts off with great drollery in the Bassoons, and, as Beethoven has marked the score, in the rhythm of three beats, "*ritmo di tre battute*," the phrases being three bars long. In the course of this, it will not escape notice how the Drum, with characteristic audacity, puts the composer's direction at defiance by coming in four times at intervals of three bars, and the fifth time making the interval four. The rhythm of three bars is succeeded by a "rhythm of four bars," containing some charming effects of the Horns and Trumpets.

The *pianissimo* is maintained almost throughout, and this part of the work contains some truly splendid music. It is wonderful with what persistence the original figure is maintained, and how it is made to serve for melody, accompaniment, filling-up, and every other purpose. The second portion of the *Scherzo* is repeated. We then have another "inter-chapter" of twenty-four bars, by which we reach the Trio, though in this case called simply a *Presto*. This *Presto* is in the key of D major, and in common time of four crotchets. In the original MS. of

the Symphony, it is in two crotchets; but Beethoven afterwards changed this, and, in the fair copy corrected by his own hand, and dedicated to the King of Prussia, it appears as in the printed scores. The Trio brings in the Wind with a subject of eight bars, made sixteen by repetition. The Bass Trombone wakes up from its long sleep and utters its first notes, a high* D *fortissimo*, to welcome it:—

No. 23. OBOES AND CLAR.

B. TROMB.

ff

p

FAG.

&c.

This first theme, which is a slight modification of the old commonplace melody on which "Non Nobis"

*This is the note that Mendelssohn brought out more prominently than before at his performance of the Symphony at Leipzig, in 1841, and which Schumann notices as having "given a new life to the passage" (*Ges. Schriften*, iv., 98).

is founded, and which Händel employs in "The Horse and his Rider," and is simple almost to rusticity, is succeeded by a charming *motif* in the Violas and 'Cellos, running up the scale *crescendo* with a delicious eagerness, as if rejoicing in the freedom of the major key after so much minor:—



After this, the first *motif* reappears in the Horns, with the melody which before accompanied it as a Bass, divided between the Strings in turns, now above and now below the theme. The theme then shifts to the Bassoons, and the accompaniment (in its turn a theme, and a most charming one) to the Oboes,—

No. 25.

OBOE SOLO.
FAG.



the Horns gradually joining with a substratum of harmony. The whole of this passage is well known, and the delicate temporary modulation into F—



is as anxiously watched for and as keenly enjoyed as probably any passage in the whole of Beethoven's

works. The delicious effect of the peculiar tones of the Oboe in this place must be heard to be understood. Berlioz is not far wrong when he classes it with the effect produced by the fresh morning air and the first rays of the rising sun in May.

In the *Coda*—after the repetition of the first portion of the Trio—the whole Orchestra comes into play; and the effect of the great *crescendo* and *diminuendo*, with the grand clang of Horns and Trombones, and Trumpets in low register (somewhat unusual with Beethoven), is truly splendid. After this, the *Scherzo* is repeated throughout; and then, with short allusion to the Trio, this long but most interesting and exhilarating movement comes to a close.

The slow movement is absolutely original in form, and in effect more calmly, purely, nobly beautiful than anything that even this great master—who knows so well how to search the heart and try the spirit and elevate the soul—has accomplished elsewhere in his symphonies.

It consists of two distinct pieces—distinct in tune, in key, and in speed—which are heard alternately, until the one yields as it were to the superior charms of the other, and retires. The first of the two is in B-flat and in common time, *Adagio molto e cantabile*. A prelude of two bars introduces this

broad, sweet, and tender melody, in four separate strains,—

No. 27. STRINGS ONLY.

CLARS.
mezza voce. a

STRINGS. *f*

CLAR. STRINGS.

CLAR. *cres.* *p* *dol.*

cres. *p &c.*

harmonized in the same style. The two choirs of the Orchestra, String and Wind, are kept distinct. The melody is given out on the Strings alone, and the effect of the echo of the last few notes of each strain by the Clarinet and Horns is exceedingly beautiful, quite original, and always fresh.

After the Strings have completed the melody, the last two strains are taken up by the Wind, with an arpeggio accompaniment in the Strings, and the first portion of the movement — twenty-two bars in length — ends. The time then changes to 3-4, and the key to D, the speed quickens to *Andante moderato*, and the Second Violins and Tenors give out the following melody in unison, accompanied by the Basses and Bassoons and the upper portion of the Wind :—

No. 28. *Espressivo.*

VIOL. AND VIOLA.

morendo. VIOL. 1. (a)

On the repetition of this tune (on a pedal A, in the 'Cellos), the First Violin accompanies it with an independent melody of great charm (see (a) in quotation). The *Andante* is eighteen bars long, and it gives place at once to the *Adagio*, in its old key. The tune is now varied, after Beethoven's own noble, incomparable manner, by the First Violins, in semi-quaver figures; and the treatment of the Wind and the other Strings in the first portion is entirely different from what it was before. After each section of the tune has been completed, the Clarinets and their companions echo the concluding notes as before, and with the same accompaniment.

This done, the *Andante* returns, but now in the key of G. The tune remains unaltered; but it is taken by the Flutes and reed instruments. On the repetition, the accompanying melody in the First Violins (a, No. 28) is strengthened and made more prominent.

We now return to the *Adagio*, and arrive at a most beautiful section of the movement. The melody (in E-flat) is given by the Clarinets and Bassoons, with a deep Horn as Bass, and occasional *pizzicato* notes distributed over the Strings. The effect of the opening is so strange and so beautiful that we give a skeleton of the first few bars. Note the G-flat (*) and the extraordinary effect produced by the distance between the melody and the bass :—

No. 29.

CLAR.

COR.

&c.

This musical score for No. 29 consists of two systems. The first system has two staves: the top staff is for the Clarinet (CLAR.) and the bottom for the Horn (COR.). Both are in B-flat major (two flats) and 4/4 time. The Clarinet part features a melodic line with eighth and sixteenth notes, while the Horn part provides a harmonic accompaniment. The second system continues the music, with the Clarinet part ending on a note marked with an asterisk (*). The Horn part concludes with a double bar line and the instruction '&c.'.

Here is a melody, the tender beauty of which is, if possible, increased by the peculiar tones of the Horn which delivers it:—

No. 30. 4TH HORN.

This musical score for No. 30, 4th Horn, consists of two staves in B-flat major (two flats) and 4/4 time. The melody is written for the 4th Horn and features a series of eighth and sixteenth notes, some beamed together, creating a flowing, melodic line. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This section of the movement is only sixteen bars long. It is not a repetition of the former *Adagio*, nor can it be called a variation; but, whatever it be,

it is most beautiful. Further on is a passage in which the Fourth Horn runs in semiquavers up and down the scale of C-flat, a feat of no ordinary difficulty for that much-tried instrument, and, like other trials of life, not always successfully accomplished.

These sixteen bars lead into the second variation proper of the original melody,—the key B-flat, as before, the time 12-8, and the figure a semiquaver one, of extreme beauty, dignity, and elegance :—

No. 31.



In the course of this variation, the Horn has again some difficult feats to accomplish. We quote a couple of specimens :—

No. 32.



and —



But Beethoven has amply repaid this most human instrument for any such trials by the lovely part which he has given him in this *Adagio*. The Fourth Horn was in his good graces all through the movement; and a Horn-player might well choose to have engraven on his tomb the beautiful notes which are given to his instrument,—either those already quoted (No. 30), or the delightful accompaniment triplets which we give further on (No. 33).

The *Coda* of the *Adagio*, like the *Coda* of the opening *Allegro*, is almost more striking and more beautiful than the body of the movement itself. We cannot resist quoting the beginning, where the A-flat —

Piu p
No. 33.

4TH HORN.

pp

f

VIOL.

VIOL.

sf

sf

ff



and G-flat (*) have an effect truly magical. And the resumption of the florid figures by the Violin,—first in quavers and then in semiquavers,—with the response of the Flute, is too beautiful for words.

Another passage of four bars; with a transition into D-flat, shortly after the last quotation, might be headed *Vanitas Vanitatum*; for no more solemn or beautiful dirge was ever uttered. But, indeed, the whole of the *Coda* is a gem of the purest lustre.

The last ethereal notes of this beautiful dream have hardly escaped to the skies before it is rudely broken in upon by a horrible clamor or *fanfare*, *presto*, given with all the force of the Wind instruments and Drums, including the Contra-fagotto, or Double Bassoon, an octave lower than the ordinary instrument (employed also in the *Finale* to the C minor Symphony, and here introduced into the score for the remainder of the work). A dignified recitative by the Double Basses, to which the composer has affixed this direction, “Selon le caractère d'un recitatif, mais *in tempo*,” seems to rebuke this demoniacal uproar, but to no purpose. It is repeated with even aggravated roughness. Again the Basses

interpose, and then a remarkable passage occurs in which Beethoven passes in review each of the preceding three movements, as if to see if in either of them he might find material for the *Finale* in the traditional manner. The first bars of the first movement sound, and are immediately rejected by an almost angry recitative of the Double Basses, who apparently impersonate the master himself. The first bars of the *Scherzo* are also dismissed with some show of impatience. The heavenly opening of the *Adagio* alone has power to soften his resolution, and the recitative which succeeds it is softer in tone, and almost caressing in its manner. At last, we hear a fresh *motif* in D major,—



and then the Basses and the whole Orchestra welcome the new-comer with every mark of applause. And now the *Finale* begins in earnest. First, we have the theme, the prediction of which has just been welcomed, the result of years and years of search, and worthy of all the pains that have been lavished on it; for a nobler or more enduring tune surely does not exist. And here, just before we enter upon this grand melody, think of the astonishing boldness and originality, and yet the perfect pro-

priety in so great a master of the Orchestra, in giving out *with the Band* a theme which was to be varied *by the Chorus*! The master still lingers among his beloved instruments, as if unwilling to forsake them for a field less peculiarly his own. "When an idea occurs to me," said he, "I always hear it in some instrument or other,—never in the voice."

And, now, here at last is the theme of the *Finale*:

No. 35. *Allegro assai.*



And note, while we are still listening to the simple tune itself, before the variations begin,—how *very* simple it is!—the plain diatonic scale, not a single chromatic interval, and out of fifty-six notes only three not consecutive. The same thing is the case with the melody of the vocal *Finale* to the Cho-

ral Fantasia, the melody in the *Adagio* of the Grand Trio in B-flat, the *Adagio* of the Fourth Symphony, and others of Beethoven's noblest and most enduring tunes. Schubert could not escape the spell of this grand tune in *his* Ninth Symphony. See the working-out of the *Finale* of that noble work, immediately after the double bar :—



But to return to Beethoven. The tune begins soft, stealing upon the ear *piano* in the Double Basses and 'Cellos alone. Then it is taken up by 'Cellos and Violas, with an independent Bass, and a separate counterpoint for the Bassoon :—

No. 37.

VIOLAS AND CELLOS.

BASSOON.

BASSES.

&c.

Next, the First Violins take the tune, the independent counterpoint being maintained by the same instruments as before ; and lastly it is given by the

whole power of the Orchestra. Then comes a *Coda* containing new features : first, a *ritornel*,* melody,—



obviously formed out of a phrase of the principal tune ; then an accompaniment figure,—



to the rhythm of which Beethoven returns with great effect in the accompaniment to one of the vocal pieces ; and, closely following this, a vague and wistful phrase of one bar, *poco ritenente*,—



as if he were uncertain or unwilling to proceed further in his task,—an impression which is strengthened by the repetition of the phrase four times, in the four strangely unrelated keys of A major, B minor, E-flat minor, and A.

* Nor could Mendelssohn avoid the influence of this part of the Symphony any more than Schubert could. This melody, No. 38, is identical (except the C-natural) with the opening of his lovely *Volkslied*,—"Es ist bestimmt."

And now, that he may carry out consistently the plan which he had conceived for introducing Schiller's poem, Beethoven again suddenly dismisses his irresolution, and allows his music to be interrupted by the horrible cry which we have twice already heard, and which might well be an impersonation of the opposite to all that is embodied in the "Ode to Joy." But, this time, out of the chaos emerges — like Venus rising from the sea — the human voice. The rebuke of the prophet finds articulate speech; and Beethoven addresses us, in his own words and through the Bass singer, in a noble strain of florid recitative : —

O friends and brothers, these tones no longer !
 Rather let us raise together now our voices,
 And sing more joyfully.

With which exhortation, we enter the vocal portion of the Symphony. The whole of the following six numbers are formed on the great melody so recently played (No. 35), or on *motifs* formed out of it or upon it.

1. Quartet and Chorus : *Allegro assai* (D major) : —

Joy, thou spark of heavenly brightness,
 Daughter from Elysium !
 Hearts on fire, with step of lightness,
 On thy holy ground we come.

Thou canst bind all, each to other,
 Custom sternly rends apart :
 All mankind are friend and brother
 Where thy soft wing fans the heart.

He whom happy fate has granted
 Friend to have and friend to be,
 Faithful wife who never wanted,
 Mingle in our jubilee ;

Yea, who in his heart's sure keeping
 Counts but one true soul his own.
 Who cannot, — oh, let him weeping
 Steal away and live alone.

Joy all living things are drinking,
 Nature's breasts for all do flow :
 Good and evil, all unthinking,
 On her rosy way we go.

Kisses gave she, wine-crowned leisure,
 Friend in death, aye true to friends.
 Meanest worm hath sense of pleasure,
 Before God the Seraph stands.

This begins with a Bass Solo on the tune itself, beautifully accompanied, in independent counterpoint, by the Oboes and Clarinets. The wealth of melody in these latter accompaniments, throughout the number, is truly extraordinary. After the Bass Solo, the Chorus and Quartet join in, at first with the melody in crotchets, but towards the end in a more florid shape,—

No. 41.





with a jubilant accompaniment in the Strings :—

No. 42.



The number finishes with ten bars of Chorus in longer notes.

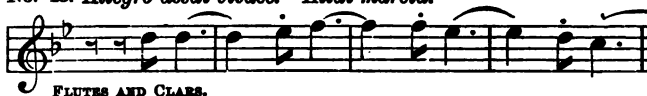
2. Tenor Solo and Chorus : *Allegro assai vivace: alla Marcia* (B-flat, etc.) :—

Joyous as yon orbs in gladness
 Speed along their paths on high,
 Brothers, come! away with sadness!
 Let us on to victory.
 Joy, thou spark, etc.

This is a showy military movement,—evidently alluding to the “heroes” and the “victory” in the poem,—with Big Drum, Piccolo, Flute, Triangle, Cymbals, and all other apparatus of pomp. It begins with a long orchestral introduction, for the

Wind only (Contra-fagotto very prominent), on the following variation of the theme in 6-8 :—

No. 43. *Allegro assai vivace. Allai marcia.*



Then follows the Tenor Solo, supported by a chorus of men's voices, then a long Orchestral interlude in B-flat and B minor, containing some beautiful points (especially an episode for Horns, Oboes, and Bassoons), and lastly a Chorus in D.

3. Chorus : *Andante maestoso* (G major) :—

Oh, embrace now, all ye millions !
Here's a kiss to all the world.
Brothers, o'er yon azure fold
Is a loving Father's dwelling.

Adagio ma non troppo, ma divoto (G major) :—

Why on bended knees, ye millions ?
Feel ye your Creator near ?
Search beyond that boundless sphere
High among the star pavilions.

This movement is throughout choral, and is as distinctly religious in character as the last was military.

It opens with the subject for the Tenors and

Basses in unison, finely sustained by the solemn tones of the Bass Trombone,—

No. 44. *Andante maestoso.*

ff Oh, em - brace now, all . . . ye

mil - lions! Here's a kiss for all the world;

answered by the full Chorus, with grand accompaniment (No. 39). The second portion opens with a passage of interlude, in which the Wood instruments, 'Cellos, and Violas produce a beautiful effect. This is a most impressive movement, full of mystery and devotion, especially at the words, "High among the star pavilions." The accompaniments are wonderfully original and beautiful throughout; and, by keeping the voices and instruments in the upper registers, Beethoven has produced an effect which is not easily forgotten. The Flutes, Oboes, and Clarinets seem to wing their way up among the stars themselves.

4. Chorus: *Allegro energico, sempre ben marcato*
(D major):—

Joy, thou spark, etc.

Oh, embrace now, all ye millions, etc.

Beethoven does not intend his hearers to remain in this mood of mystic devotion. The next movement is a Chorus of extraordinary energy and spirit. It is formed on two *motifs*,—the original tune (in triple time), and the theme of the last Chorus, which we now discover to have a most intimate relation with the main theme. And it starts thus:—

No. 45. Joy, thou spark of heav'n - ly bright - ness,

f Oh... em... brace now

TRUMP. *ff* *ff*

VIOL I.

daugh - ter from E - lys - i - um!

all ye mil - lions!

The very brilliant accompaniment for the Violins is afterwards transferred to the Bases.

5. Quartet and Chorus: *Allegro ma non tanto* (D major):—

Joy, thou spark of heavenly brightness, etc.,
Thou canst bind all, each to other, etc.

This opens with four bars of introduction, in which the original theme is at once "diminished" (given in shorter notes), and treated in close imitation:—

No. 46. *Allegro ma non tanto.*



The *motif* to the words, "Thou canst bind all," etc., though related to the original one, is new, and not unlike one of Mozart's gay, spontaneous little themes:—



Further on, the Soprano and Tenor (and after-

wards the Alto and Bass) move in strict "canon" with one another:—

No. 48.

Thou . . . canst bind all, each to oth - er, &c.

Soprano. *Tenor.*

Thou canst bind all,

each to oth - er, &c.

The movement contains a "Cadence" for the Solo voices, of the most elaborate kind, and beautiful in effect. At the close of the Cadence, ten bars of increasingly rapid *Allegro* connect this number with the last movement.

6. Chorus : *Prestissimo* (D major) :—

Oh, embrace now, all ye millions, etc.

This is on a theme closely related to No. 52, but in shorter notes, and entirely altered in character. The noisy military instruments here reappear in the score :—

No. 49. *Prestissimo.*

Unis.

Oh, embrace now, all ye mil-lions! Here's a kiss for all the world.

Near the close, the sudden introduction of four bars *maestoso* makes a remarkable effect, after which the *prestissimo* returns, and the Chorus ends with a mighty shout :—

Tochter aus Elysium,
Freude, schöner Götterfunken ! Götterfunken !

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